

The Nicene Creed

by A. GRETCHANINOFF, Op. 29, No. 8

The words adjusted to the music by

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(Original notation)

Alto Solo *ff* I be - lieve *pp* in one God the Father Al-might-y, Mak-er of

Soprano *ff* I be - lieve *pp* in one God the Fa-ther Al-might-y, Mak-er of

Alto *ff* I be - lieve, *pp*

Tenor *ff* I be - lieve, *pp*

Bass *ff* I be - lieve, *pp*

Piano *ff* *pp*

for practice only

heaven and earth, And of all things visible and in -

heav - en and earth, And of all things vis - i - ble and in -

★) The Alto soloist should read very simply, without any vocal artificiality or stiffness, not accenting each syllable, but in the manner of good ecclesiastical recitation, such as ought to be used by the Priest in singing the Epistle or Gospel. Wherever accents are marked, even minor accents are declaimed as though the syllable were underlined. These hardly perceptible accents should correspond rhythmically with the chords of the choir. The movement of the chords should be very quiet, almost in strict time, and without any haste. The Solo part should be memorized.

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vi - si-ble: And in one Lord Jesus Christ, the on - ly - be - got - ten

vi - si-ble: And in one Lord Je - sus Christ, the on - ly - be - got - ten

sempre pp

Cre - do, Cre - do,

sempre pp

Cre - do, Cre - do,

sempre pp

Cre - do, Cre - do,

sempre pp

Cre - do, Cre - do,

sempre pp

Cre - do, Cre - do,

Son of God; Be - got - ten of his Father before all worlds,

Son of God; Be - got - ten of his Fa - ther be - fore all worlds,

do,

do,

do,

do,

do,

God of God, Light of Light, Ver-y God of very God; Be -

God of God, Light of Light, Ver-y God of ver- y God; Be -

Cre - - - do,

Cre - - - do,

Cre - - - do,

Cre - - - do,

got - ten, not made; Being of one substance with the

got - ten, not made; Be - ing of one sub - stance with the

Cre - - - - -

Cre - - - - -

Cre - - - - -

Cre - - - - -

Fa-ther; By whom all things were made: Who for us men and for

Fa-ther; By whom all things were made: Who for us men and for

do, Cre

do, Cre

do, Cre

do, Cre

our sal - - va - tion came down from heaven, And was in -

our sal - - va - tion came down from heav - en, And was in -

do,

do,

do,

do,

car-nate by the Holy Ghost of the Virgin Ma-ry, And was made

car-nate by the Ho-ly Ghost of the Vir-gin Ma-ry, And was made

Cre

Cre

Cre

Cre

Cre

man: And was cru-cified also for us under Pon-ti-us

man: And was cru-ci-fi-ed al-so for us un-der Pon-ti-us

do,

do,

do,

do,

do,

Con dolore

Pi - late; He suf - fer - ed and was bu - ri - ed:

Cre - do, Cre - do, Cre - do, Cre - do, Cre - do, Cre - do, Cre - do, Cre - do,

And the third day he rose again according to the

And the third day he rose a - gain ac - cord - ing to the

Cre - do, Cre - do, Cre - do, Cre - do, Cre - do, Cre - do, Cre - do, Cre - do,

The musical score is for the hymn "The Church of the Living God." It is written for vocal soloists and piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal entries for the Soprano, Alto, Tenor, and Bass soloists, each with a corresponding piano accompaniment part. The lyrics for the vocal parts are: "Scrip-tures: And as - cend - ed into heav-en, And sitteth on the". The piano accompaniment for the first system consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The second system continues the vocal parts with the lyrics "do, Cre - - -". The piano accompaniment for the second system continues the right-hand part and adds a left-hand part with a bass clef. The score is written on ten staves: five for the vocal soloists and five for the piano accompaniment. The vocal parts are written in a soprano, alto, tenor, and bass clef respectively. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The score is a page from a larger musical manuscript, as indicated by the page number "10" in the top right corner.

10

Scrip-tures: And as - cend - ed into heav-en, And sitteth on the

Scrip-tures: And as - cend - ed in - to heav-en, And sit-teth on the

do, Cre - - -

do, Cre - - -

do, Cre - - -

do, Cre - - -

right hand of the Fa - ther: And he shall come again, with

right hand of the Fa - ther: And he shall come a - gain, with

do,

do,

do,

do,

★) The e of the solo against the f# of the choir altos is correct.

glo - ry, to judge both the quick and the dead; Whose kingdom shall

glo - ry, to judge both the quick and the dead; Whose king-dom shall

Cre

Cre

Cre

Cre

have no end. And I be - lieve in the Holy Ghost, The Lord, and

have no end. And I be - lieve in the Ho - ly Ghost, The Lord, and

do, Cre

do, Cre

do, Cre

do, Cre

★) The chords of the choir move at an even pace in this bar, (as indeed in all the bars which contain melodic progressions) therefore the soloist must measure his reading with this movement.

Giver of Life, Who proceedeth from the Fa - ther and the Son;
 Giv - er of Life, Who pro-ceed-eth from the Fa - ther and the Son;
 do,

Who with the Fa - ther and the Son together is wor - ship-ped and
 Who with the Fa - ther and the Son to-gether is wor - ship-ped and
 Cre -

*) These words, "and the Son", are not a part of the Russian Creed.

[illegible]

Catholic and Apostolic Church: I acknowledge one do,

Cath - o - lic and A - pos - to - lic Church: I ac - know - ledge one do,

do,

do,

do,

do,

Bap-tism for the re-mis-sion of sins; And I look for the
 Bap-tism for the re-mis-sion of sins; And I look for the
 Con-fi-te-or, et
 Con-fi-te-or, et
 Con-fi-te-or, et
 Con-fi-te-or, et
 Con-fi-te-or, et

Res-ur-rec-tion of the dead: And the Life of the world to come. A-men.
 Res-ur-rec-tion of the dead: And the Life of the world to come. A-men.
 ex-pec-to. A-men.
 ex-pec-to. A-men.
 ex-pec-to. A-men.
 ex-pec-to. A-men.
 ex-pec-to. A-men.
 ex-pec-to. A-men.